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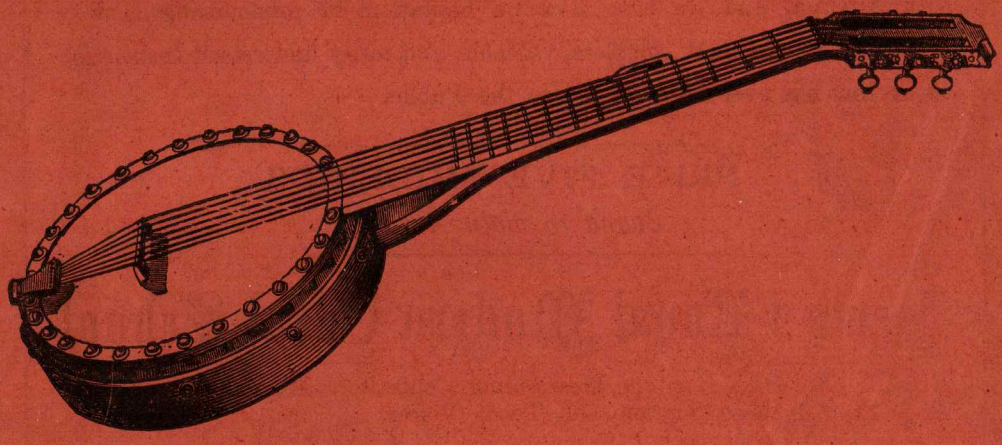

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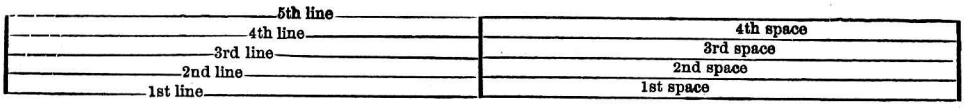
METHOD FOR THE BANJO.

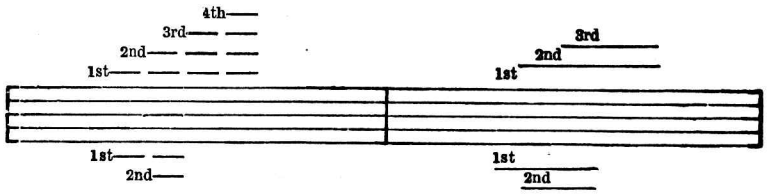
THE ELEMENTS OF MUSIC.

NOTATION.

MUSICAL sounds are expressed by characters called Notes, which are placed on, or between lines according to their degree of acuteness. These lines are called the Staff, or Stave, and are five in number, with four intervening spaces; both lines and spaces are numbered from the bottom upwards:—



As the staff is only sufficient to express nine notes (five on the lines and four in the spaces), it is extended by means of other lines called leger lines, the spaces between which are called leger spaces. The leger lines and spaces above the staff are numbered upwards, and those below downwards from the staff:—



The notes are named after the first seven letters of the alphabet, A, B, C, D, E, F, G,—

This sign is called a Clef, and is placed on the second line of the staff to denote that all notes found on that line are G, the other notes being found by their relative positions. The interval between any note and the eighth above (called its replication on the eighth degree) is termed an octave. Thus, it will be seen from C to C, from B to B, from A to A, and from D to D, &c., &c., are all octaves, containing eight notes.

The upper note of every octave makes double the number of vibrations in a second that are made by the lower note. If any string on the banjo is stopped, that is, pressed down on the finger-board at exactly half its length from the bridge to the nut, the note so formed, when struck will be the octave of the note produced by the open string.

THE SCALE

Is a consecutive arrangement of notes commencing on a given note, and proceeding by certain grades upwards or downwards to its octave, as in the following example :—

The intervals between the third and fourth, and the seventh and eighth, indicated by the curved lines, are semitones, that is to say, half the length of the intervals between the other notes, which are whole tones. This position of the semitones constitutes the major diatonic scale (the natural tones of the voice), which is named after the note on which it commences. In the present example the scale commences on C, and consequently is called the key of C.

OF THE SHARP, FLAT AND NATURAL.

Every note is capable of being raised a semitone by means of a sharp (♯), or lowered a semitone by means of a flat (♭). A natural (♮) is used after a sharp or flat, single or double, to reduce a note to its original state. When a note already raised by a sharp requires raising another semitone, a double sharp (×) is used, and a natural followed by a sharp (♮♯) reinstates the single sharp. A double flat (♭♭) lowers a note already flat one semitone, and to reduce this to a single flat a natural followed by a flat (♮♭) is used. In the following scale the intervals between all the notes are semitones. This is called a chromatic scale.

In ascending, the notes are raised by sharps, in descending, the notes are lowered by flats :—

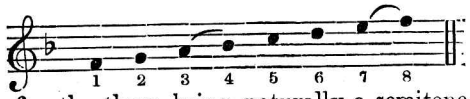
Both notes connected by the curved lines, although written differently, have the same sound ; because, since between C and D (for example) there is the interval of one tone, it follows that there can be but two semitones ; therefore, C♯ being a semitone above C, and D♭ a semitone below D, C♯ and D♭ must be the same note ; and since between G♯ and A (for example) there is but one semitone, G♯ raised a semitone to G× is the same note as A. The same, reversed, applies to a double flat, which has the same sound as the note immediately below. This at least is the method of temperament (as it is called) usually adopted.

It has been said that the position of the semitone, between the third and fourth, and the seventh and eighth grades of the scale, constitutes the diatonic major scale. (The intervals between the first and second, second and third, fourth and fifth, fifth and sixth, and sixth and seventh, must be whole tones.) When the scale commences on any other note than C, in order to get the same position of the semitones, it becomes necessary to prefix sharps or flats as required.

KEY OF G. KEY OF D.

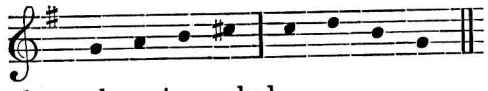
The sharps (or flats) prefixed are called the signature, and denote that all the notes occurring on the lines or spaces on which they are placed, must be played sharp (or flat)

unless contradicted by a natural, or otherwise. In the example, the key of G, it is necessary to play F♯ in order to produce a semitone between the seventh and eighth grades of the scale. In the key of D, F♯ must be played to produce a semitone between the third and fourth grades, and C♯ to produce a semitone between the seventh and eighth grades.

Example of a key with flats. Key of F: 

Seldom used for the Banjo. The B♭ is played in order to make a semitone between the third and fourth, there being naturally a semitone between the seventh and eighth grades.

When a sharp or flat, single or double, or a natural, occurs in the course of a composition, it is called accidental, and all notes on the lines or spaces on which it stands, and their octaves, are to be made sharp or flat, &c., throughout the bar in which it occurs. If a note, being the last of one bar and the first of the next, has an accidental prefixed, the influence of such accidental is continued throughout the next bar.

As for example:—  The C in the second bar is played sharp although no sharp is marked.

OF THE RELATIVE VALUE OF THE NOTES,

That is to say, their comparative duration of sound, indicated by the difference of shape.

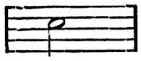
The following is a table of the different characters employed, their names, and the relation of value they bear to one another, with their equivalent rests or signs for silence:—

One Semibreve . . .	𝅝	or its rest	𝄻	is equal to	two	Minims	or	their	Rests
One Minim	𝅗𝅥	,, ,, ,,	𝄼	,, ,, ,,	two	Crotchets	,,	,,	,,
One Crotchet	♩	,, ,, ,,	𝄽	,, ,, ,,	two	Quavers	,,	,,	,,
One Quaver	♪	,, ,, ,,	𝄾	,, ,, ,,	two	Semiquavers		,,	,,
One Semiquaver . .	𝅘𝅥𝅯	,, ,, ,,	𝄿	,, ,, ,,	two	Demisemiquavers			,
One Demisemiquaver	𝅘𝅥𝅰	,, ,, ,,	𝅀						

A table showing at a glance the number of notes of a smaller value contained in any note of a larger value:—

Semibreve.		Minims.		Crotchets.		Quavers		Semiquavers		Demisemiquavers.
𝅝	equal to	2	or	4	or	8	or	16	or	32
		𝅗𝅥	equal to	2	,,	4	,,	8	,,	16
				♩	equal to	2	,,	4	,,	8
						♪	equal to	2	,,	4
								𝅘𝅥𝅯	equal to	2
										𝅘𝅥𝅰

Where two or more quavers, semiquavers, demisemiquavers, &c., follow each other, they are written thus, in groups, for convenience of reading:—

A tie or bind placed over two notes of the same name, signifies that the second is not to be struck, but that the sound is to be continued, thus:— is played as if written 

A dot placed after a note or rest, augments its value one half. A second dot augments the value of the first dot one half, thus:— equal to and equal to

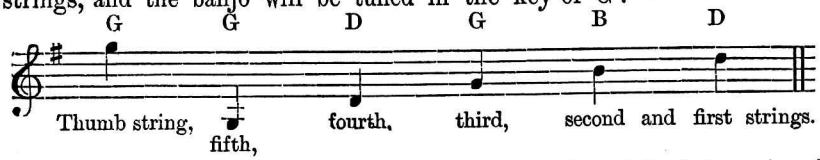
Having initiated the pupil into sufficient elementary knowledge, to enable him to comprehend the following exercises, we will now give a few plain directions as to the manner of placing the hand upon, and fingering the instrument, and for this purpose will commence with a description of—

THE BANJO.

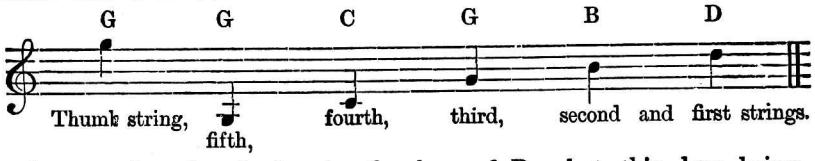
The most convenient size for the banjo is twelve inches across the hoop, with the strings measuring twenty-four inches from the bridge to the nut, the bridge being placed in the centre of the hoop. The length of the thumb-string should be sixteen inches from the bridge. The width of the finger-board is a mere matter of convenience, it should, however, be as narrow as possible, in order to bring the strings well under the fingers. The banjo has six strings, the first, second and third of which are gut, and the fourth and fifth silk, covered with wire. The first, second, third, fourth and fifth guitar strings are those used. The thumb string is a first guitar string.

TO TUNE THE BANJO.

Tune the third string to G (the same as the fourth string on the violin), then the fifth string an octave below, and the thumb string an octave above; next, tune the first string to D (the same as the third string on the violin), a fifth above the third string; and the fourth string an octave below the first string. Next tune the second string to B, a major third above the third string. The following notes will then be made on the open strings, and the banjo will be tuned in the key of G:—



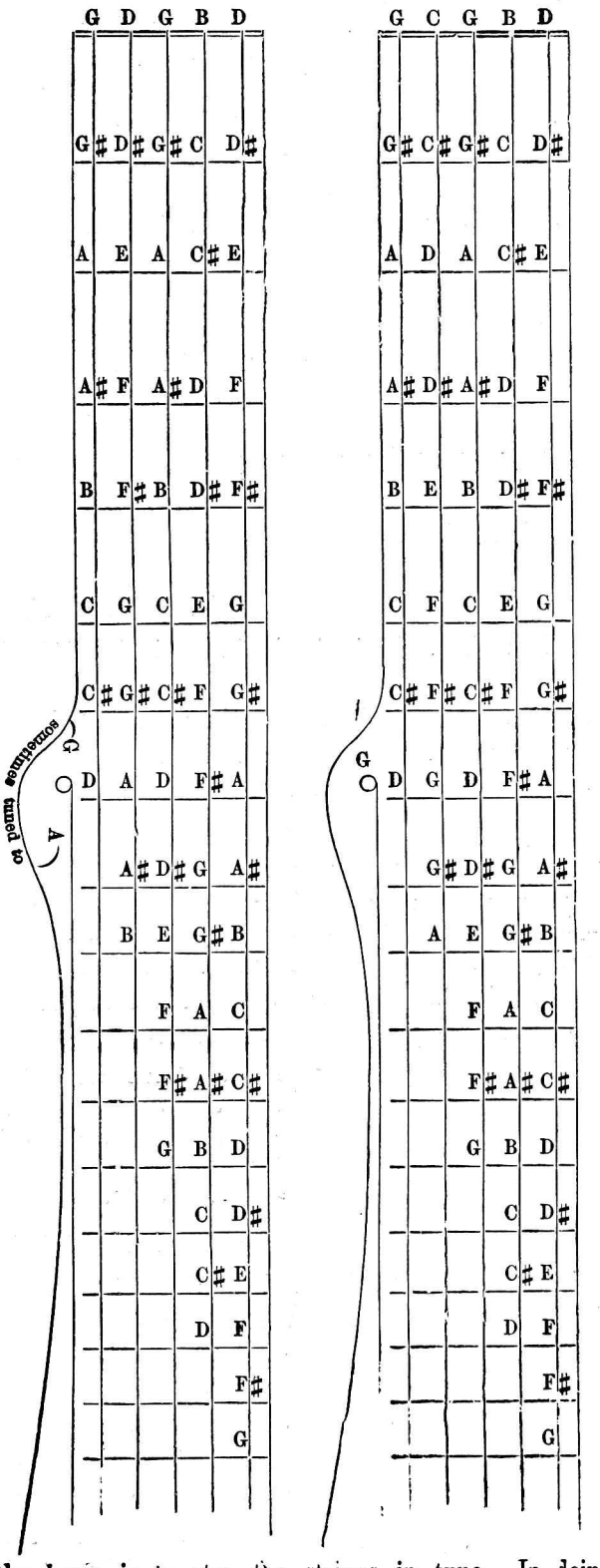
To play in the key of C, tune the fourth string to C, a fifth below the third. The following notes will then be made:—



The banjo may be played also in the key of D; but this key being neither as effective nor as easy to play in, as the two former, it is seldom used but for accompanying songs. To play in the key of D, tune the thumb string to A, a fifth above the first string (the same as the second string on the violin):—

In the annexed engraving, Fig. 1 represents a finger-board for the banjo (half-size), tuned in G, marked with lines for the pupils guidance, and the names of all the notes:—

Fig. 2 is similar, with the exception that the fourth string is tuned to C, in order to play in that key.



N.B. The banjo sounds an *octave* lower than the music which is written for it, and is admirably adapted for an accompaniment to the voice.

The great difficulty in playing the banjo is to stop the strings in tune. In doing this the pupil must be guided principally by his ear, the finger-board of the banjo

being plain, and not marked with frets, like the guitar. He must be particularly careful to have all the thirds, fifths, fourths, sixths and octaves correct, and should try the notes, as they are stopped, with the open strings. For example, in stopping A, at the second mark on the third string, strike it at the same time with D, the fourth string, open, and shift the finger about till they produce a perfect fifth; this note is generally stopped with the second finger. In stopping C, at the first mark of the second string, strike it with G, the thumb string, open, shift as before till the sound produced is a perfect fifth; stop this note with the first finger. In stopping B, at the fourth mark on the fifth string, let it produce a perfect octave when struck with B, the second string, open; stop this with the third finger. In stopping E, at the second mark on the fourth string, it should make a perfect fifth when struck with B, the second string, open; this is stopped with the second finger, &c., &c.

MANNER OF HOLDING THE BANJO.

The banjo should be held in a reclining position, with the head elevated towards the performer's left shoulder, and the right forearm must rest on the upper edge of the hoop, or drum of the instrument, so that the hand may hang over the strings in readiness to strike them.

THE LEFT HAND.

The neck of the banjo should be held lightly, between the finger and thumb of the left hand.

When stopping the strings, the wrist should be arched outwards, so as to keep the hand away from them and leave the fingers free. Place the elbow so as to bring the fingers at right angles with the strings, and bend the fingers so that they may press the strings with their tips, (not the nails,) and thereby occupy the least possible room. The thumb is sometimes used to stop the fifth string; in this case the hand must be shifted round a little, returning to its position when the thumb is no longer required. The pupil should endeavour to hold his hand in a graceful and elegant position, not merely for appearance, but as most conducive to a finished style of performance.

The following signs are used for the fingers of the left hand, and in the exercises here given, are placed above the staff:—

1	to	denote	the	1st	finger.
2	,,	,,	,,	2nd	,,
3	,,	,,	,,	3rd	,,
4	,,	,,	,,	4th	,,
x	,,	,,	,,	thumb.	

THE RIGHT HAND.

The fingers must be fixed on the strings in the following manner at the distance of about three inches from the bridge:—

The thumb denoted by			(∧)	to rest on		the	5th	string
,,	1st finger	,,	(·)	,,	,,	,,	3rd	,,
,,	2nd ,,	,,	(:)	,,	,,	,,	2nd	,,
,,	3rd ,,	,,	(⁝)	,,	,,	,,	1st	,,

The above fixing, as it is termed (exemplified in the following exercises), must be rigidly observed if the pupil wishes to attain anything like proficiency on the instrument.

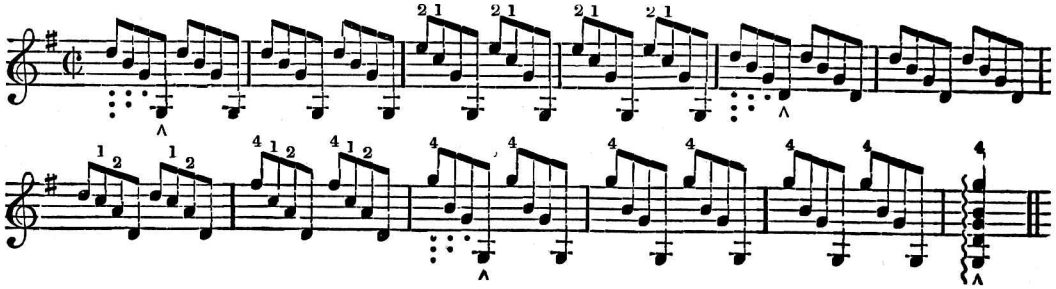
N.B. The three first strings are struck by the three fingers (the little finger is not used), the other three by the thumb:—

First strike with the thumb and first finger, then, while striking with the second finger, replace the thumb on the fifth string; having struck with the third finger, and while striking with the thumb, replace the three fingers and proceed as before. The second bar is similar. Press the first finger (of the left hand) at the first mark on the second string, and the second finger at the second mark on the first string, and strike the same strings in the same manner as in the two foregoing bars. Practice this until tolerably perfect, slow at first and gradually increasing the speed, bearing in mind that all the notes must be of equal duration:—

Instead of the fifth string, fix the thumb on the fourth string, the fingers as before; strike and fix, as in the last exercise, for the first two bars. Press the second finger at the second mark on the third string, and the first at the first mark on the second string; proceed as before for the third bar and first half of the fourth. Press the fourth finger at the fourth mark on the first string, strike with the third finger; remove the fourth finger, strike again with the third, and then with the second and first fingers.

Note that the thumb must be kept on the fifth string, during the latter half of the fourth bar, to support the hand, as well as to be ready to strike the G following. Practice as before:—

Strike with the thumb and first finger, and previous to striking with the second and third, fix the thumb on the thumb string; strike it, letting the thumb rest on the fifth string, striking afterwards, with the third, second and first fingers. The second and third bars are similar. For the fourth bar, strike the fifth and third strings simultaneously with the thumb and first finger. Practice this as before:—

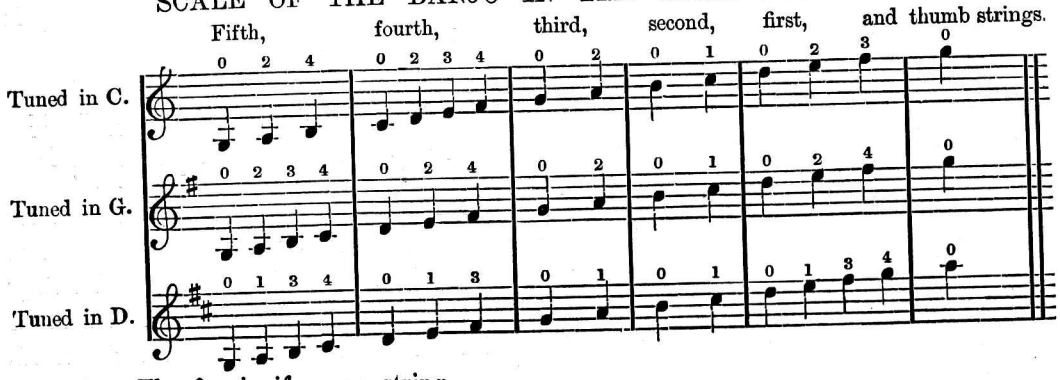


The fingering of the left hand is sufficiently indicated by the figures above the staff. The Gs in the ninth and following bars, are made on the first string by stopping with the fourth finger at the fifth mark. Fix the fingers on the strings as before. Strike,

commencing with the third finger, &c., while striking with the thumb, refix the three fingers, and so on, till the fifth bar, when the thumb must be fixed on the fourth string; continue this until the ninth bar, and then return the thumb to its former place (i.e., the fifth string). The chord in the last bar being marked }, is to be struck by drawing the thumb across the strings, commencing on the fifth string. A curved line in the same position, (denotes the same.

The pupil is recommended to practice the above exercises diligently; however, since monotony is not conducive to improvement, but calculated to delay the progress desired, let him devote only a certain time each day to their practice, and relieve their tedium by studying the following lessons :—

SCALE OF THE BANJO IN THE FIRST POSITION.

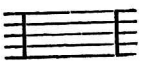


N.B. The 0s signify open string.

The figures above the staff represent the fingers to be used in stopping the strings for single notes only. For chords the fingers must be placed according to convenience. The following observation may be found useful,—when two or more fingers have to be pressed down at the same mark, observe always to place the first finger further over the finger-board than the second, third and fourth, the second further than the third and fourth, and the third further than the fourth :—

In striking the above chords, the fingers usually employed for the several strings must be used. In striking a chord, in which the thumb string forms the highest note, strike the lower notes in the usual manner, and immediately after (indeed, almost at the same time) the thumb string.

OF TIME, OR THE GROUPING OF NOTES INTO CERTAIN MEASURES, SHOWN BY THE BAR DIVISION.

Every musical composition is divided into short and equal portions called bars, by lines drawn perpendicularly through the staff:— 

Every bar must be of equal duration, the various measures being indicated by C or ¢, or by figures placed at the commencement of the staff.

There are two kinds of time; common time, which is divisible into an even number of parts, and triple time, which is divisible into an uneven number of parts. Both common and triple time may be simple or compound.

Simple common time marked C or ¢ contains one semibreve, or its equivalent in a bar.

Figures imply fractions of a semibreve; thus, $\frac{2}{4}$ signifies two quarters, or half a semibreve in a bar.

Simple triple times, marked $\frac{3}{4}$ and $\frac{3}{8}$, contain three quarters of a semibreve (three crotchets), and three eighths of a semibreve (three quavers) in a bar.

Compound common times, marked $\frac{6}{8}$ and $\frac{12}{8}$, contain six eighths of a semibreve (six quavers or two dotted crotchets), and twelve eighths of a semibreve (twelve quavers or four dotted crotchets) in a bar.

Compound triple time, marked $\frac{9}{8}$, contains nine eighths of a semibreve (nine quavers or three dotted crotchets) in a bar.

OF ACCENT.

Every bar is divided into a certain number of equal parts; accent is the emphasis given to certain of these divisions, according to their position in the bar. Common time, marked C or ¢ contains four of these divisions. The principal and strongest accent must be laid on the first division, and a secondary accent on the third. When the bar contains quavers or semiquavers, it is necessary to accent slightly the second and fourth divisions.

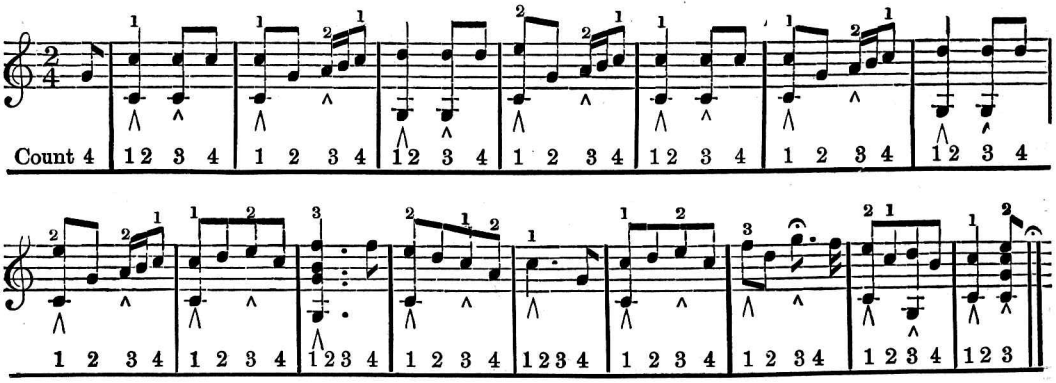
To keep time it is necessary to count aloud every division of the bars. The following is an example of common time; the figures below the staff show the method of counting, and the ∧ and ∧ denote the principal and secondary accents:—

THAT'S SO, AND YOU'D BETTER BELIEVE IT.

Observe, all counting must be regular and even, like the ticking of a clock.

Example of $\frac{2}{4}$ time. In this, let it be observed, quavers take the place of crotchets:—

OLD BOB RIDLEY



A Pause (𝄐 or 𝄒) placed over or under a note or rest, denotes (as its name indicates) a pause in the time, the duration of which, is left to the pleasure of the performer. A pause over a double bar, shows the end of a piece.

A piece of music (as in the last example) does not always commence on the first beat or count of a bar; in this case the last bar of the piece is generally short in proportion.

Sometimes, when the time is slow, it is necessary to count by quavers, and to lay a slight accent, marked (.), on the second and fourth divisions of the bar. Example:—

Example of compound common time, marked $\frac{6}{8}$, this has two accents and may be counted in six, if the time is slow, or two, if quick, as also $\frac{2}{4}$ time:—

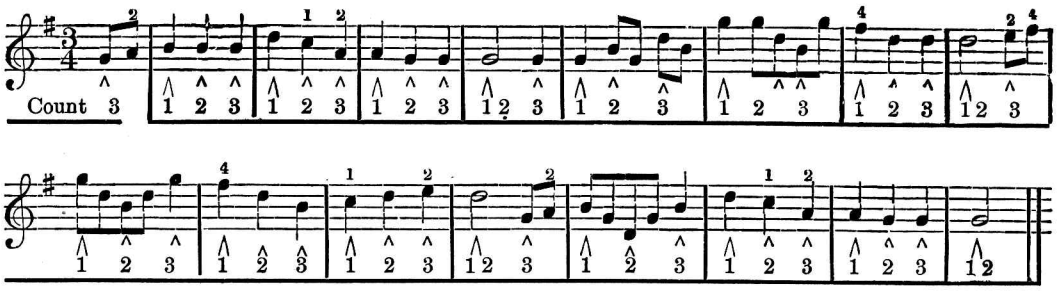
SWIFTLY GOES THE OYSTER BOAT.

Al Segno, abbreviated 𝄋, or Da Capo, abbreviated, D.C., directs the performer to repeat from a previous 𝄋, or the commencement of the piece, to a double bar or the word Fine. V.S. or Volti Subito, means, turn over quickly.

Example of compound common time, marked $\frac{12}{8}$, counted in four, a slight accent on the second and fourth division:—

In simple triple time every bar is divided into three equal parts; the first of these has the principal, and the other two have secondary accents. Example:—

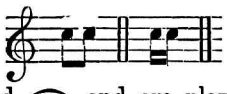
VILIKENS AND HIS DINAH.



Example of compound triple time, marked $\frac{9}{8}$, generally counted in three:—

A double bar marks the termination of a piece, and also divides it into strains. Dots placed on the left hand side of the bar, or double bar (as above), signify that the previous strain is to be repeated, placed on the right hand side that the following strain is to be repeated. The figures 1*mo.* and 2*ndo.* placed over one or more bars at the end of a strain, with a dotted bar, signify that on repeating the first strain the bars marked 1*mo.* are to be omitted, and those marked 2*ndo.* played in their stead.

with a curved line indicates a repetition of the bar, or bars, over which it extends.

Sometimes the pupil will find a group of three notes (of any value) where there should be but two; this is called a triplet, and is generally marked by a curved line with the figure 3, but if not so marked its presence is easily ascertained by counting the notes in the bar played in the time of  In the same manner six, and sometimes five notes, are marked 6 and 5, and are played in the time of four. Sometimes, in order to save time and labour in writing, passages are abbreviated in the following manner:—

Played as if written—

The notation, explained in the preceding pages, shows only the value of the notes as compared one with another. To denote the actual speed of the performance, certain Italian words are placed at the commencement of most compositions. The following is a list of those most frequently met with :—

Adagio, very slow.
Largo, slow.
Larghetto, not quite so slow as *largo*.
Andantino, moving gently.
Andante, a little faster than *andantino*.
Moderato, in moderate time.
Maestoso, masterly.

Allegretto, rather lively.
Allegro, lively.
Vivace, animated.
Spiritoso, spirited.
Presto, very quick.
Prestissimo, the quickest possible.

Più mosso, *accelerando*, *accel.*, quicker, and *più lento*, *rallentando*, *slentando*, *rall.*, *slen.*, slower, are used in the course of a piece. *A tempo*, *in tempo*, *tem.*, denote that the performer must return to the original speed.

To indicate the various degrees of intensity of sound to be made use of in playing, the following Italian words are used, their influence continuing until contradicted :—

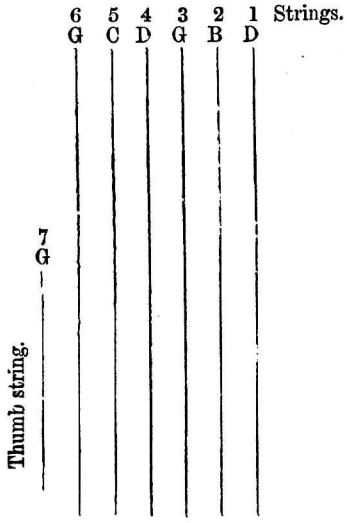
Piano,	abbreviated	*p*,	signifies		soft.
Pianissimo,	„ „	*pp*,	„	„	very soft.
Dolce, „	„ „	*dol.*,	„	„	sweet.
Mezzo forte,	„ „	*mf*,	„	„	moderately loud.
Forte, „	„ „	*f*,	„	„	loud.
Fortissimo,	„ „	*ff*,	„	„	very loud.

The following affect only the passages, over or under which they are placed :—

Sforzato,	abbreviated	*sfz. sf. fz.* or > ∧	suddenly loud.
Rinforzando,	„ „	*rfz. rf.* or <<<	increase the sound gradually.
Crescendo,	„ „	*cres.* <<<	
Diminuendo,	„ „	*dim.* >>>	diminish the sound gradually.
Decrescendo,	„ „	*decres.* >>>	

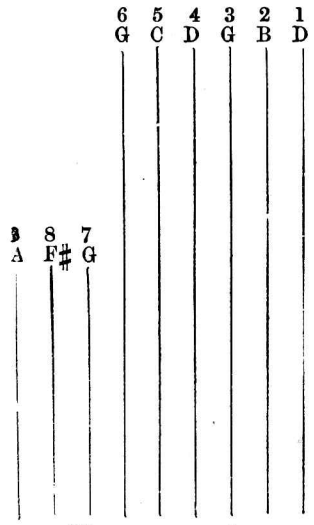
Besides the banjos mentioned at the commencement of this work, there are also others of seven and nine strings, the former being in general use, not so the latter.

Sounded open, give the following sounds :—

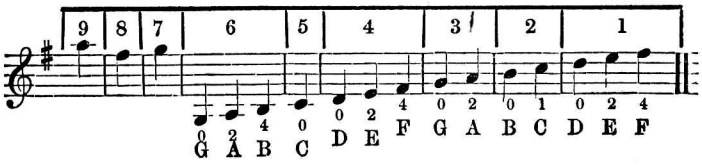


Scale of the Seven Stringed Banjo.

Sounded open as follows :—



Scale of the Nine Stringed Banjo.



There are various ways of tuning the banjo. In the present work, the original plan is pursued as it was on its first introduction in this country, namely, tuning in G, one sharp. However, in order to render this work as perfect as possible, the following may prove of some use :—

Tuned to A, three sharps.

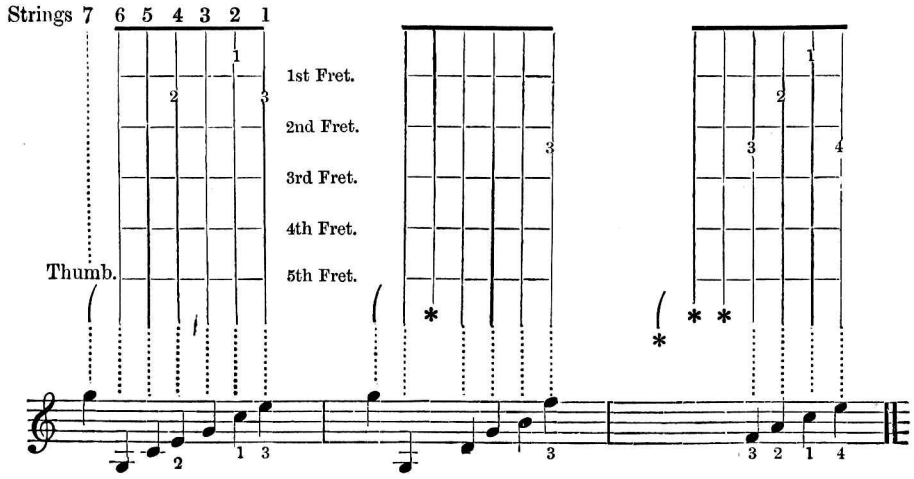
Also thus :

The following diagrams show the manner of fingering the principal chords in eight different keys, thereby enabling the amateur performer to play accompaniments to numberless songs without the slightest difficulty.

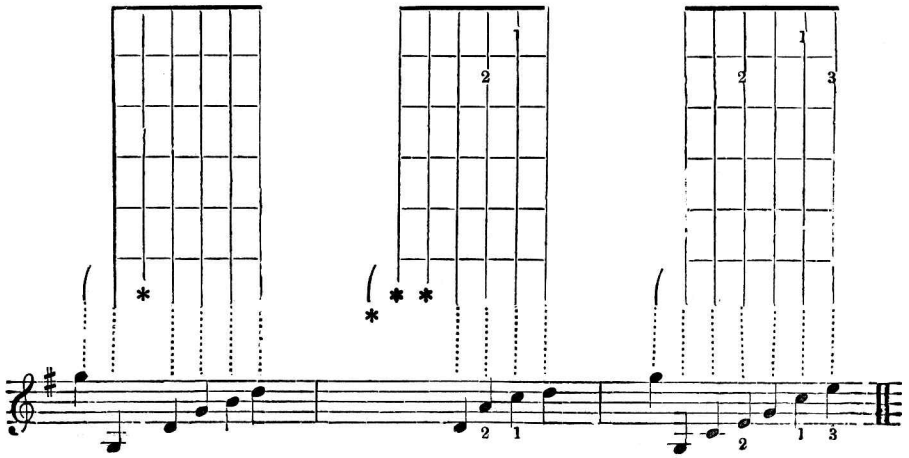
N.B.—Observe, though at times several notes of the chord are written down, it is not imperative on the part of the performer to play them; the omission of any one, two, or even three, will not affect the song detrimentally, only rendering the volume of sound less. Indeed, an accompaniment may consist of single notes only. In writing all the notes of the chord, it is intended to facilitate the effect of passing the thumb of the right hand over all the strings at once, and the whole seven to be in harmony.

Key of C Major.

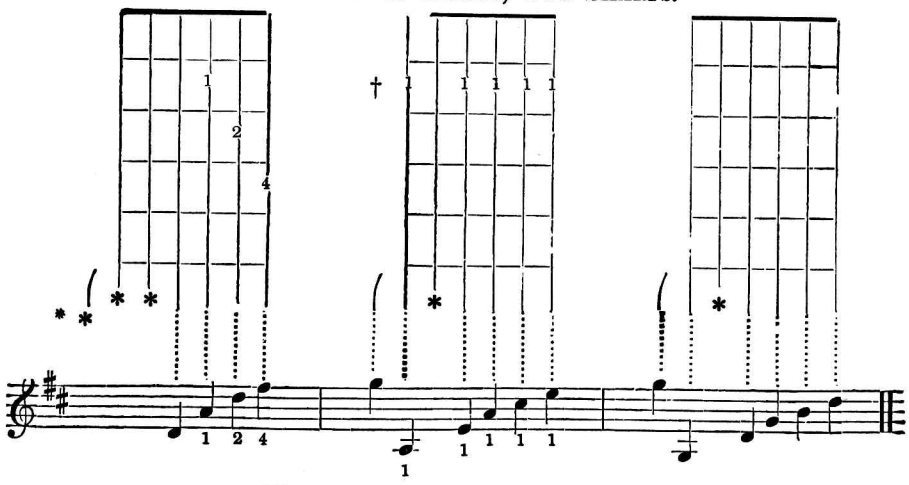
N.B.—Those strings where this mark * appears are not to be played.



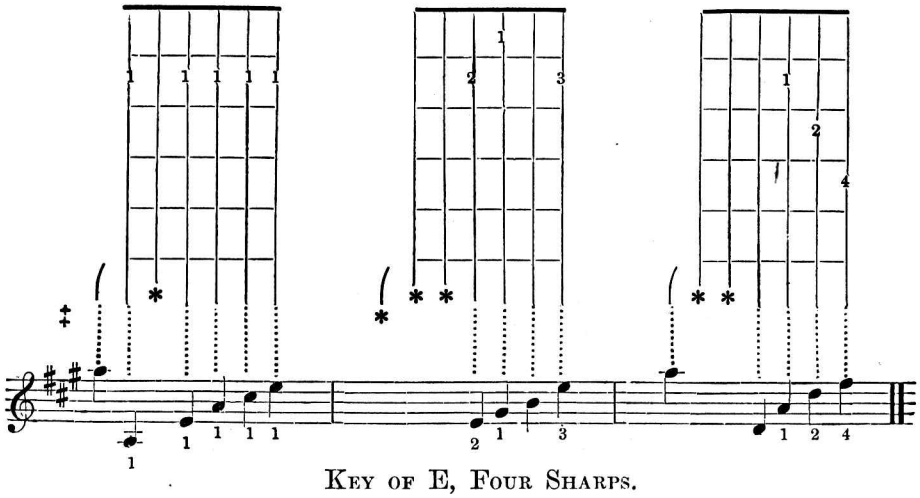
Key of G Major, One Sharp.



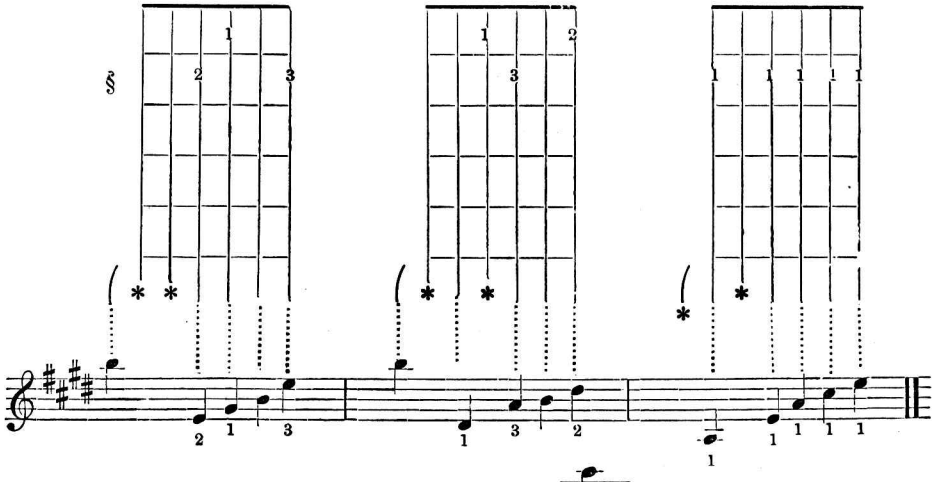
Key of D Major, Two Sharps.



Key of A Major, Three Sharps.



Key of E, Four Sharps.



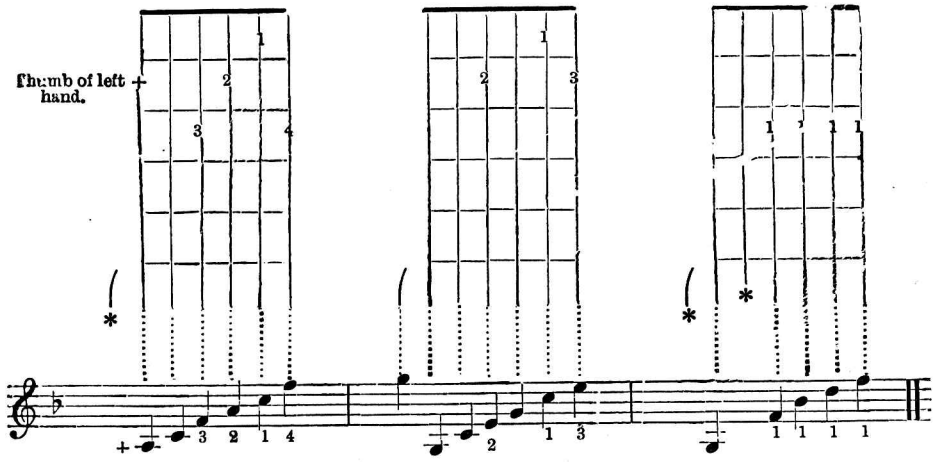
* In the key of D, the thumb string may be raised to A, when the player can make use of it in the first and second chords.

† Place the first finger of the left hand right over all the strings, and press them tightly down.

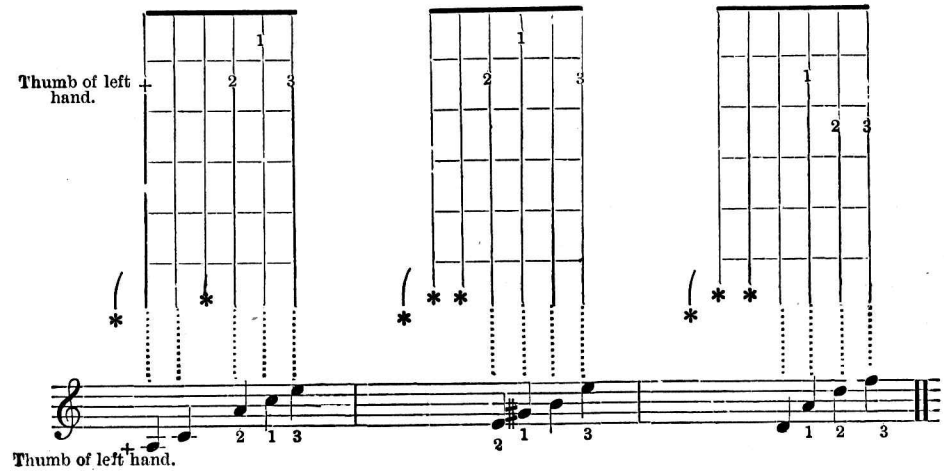
‡ Raise the thumb string to A in this key, if preferred.

§ In this key also the thumb string may be tuned to B, so as to be played with the first and second chords.

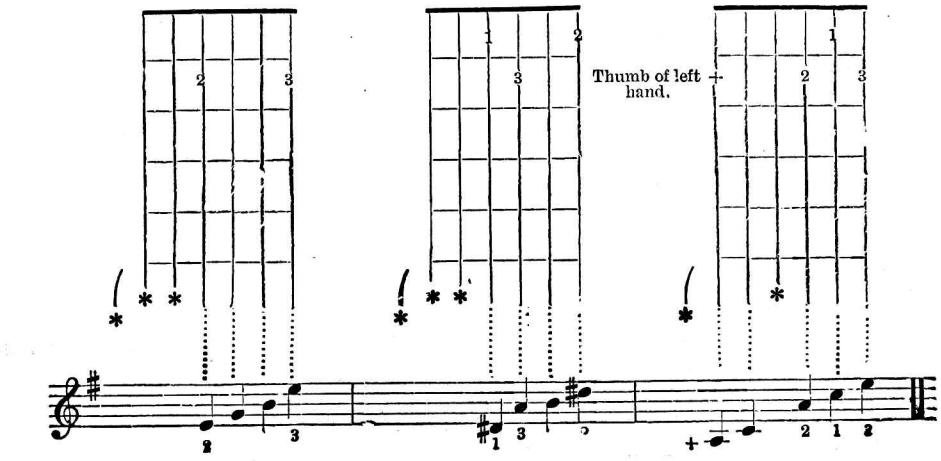
Key of F, One Flat.



Key of A Minor.



Key of E Minor, One Sharp.



Various ways for accompanying the voice, using the same chords with the left hand, and intended as exercises for the right.

Strike with the thumb of the right hand those notes where the tails are written downwards.

Star Hornpipe.

Steam Up.

The Nigger of the South.

Ring the Banjo.

"Sing, Darkies, Sing."

Rumsey's Jig.

Cane Brake Reel.

Essence of Old Virginny.

Cotton Pod Walk Around.

Nectar Juice.

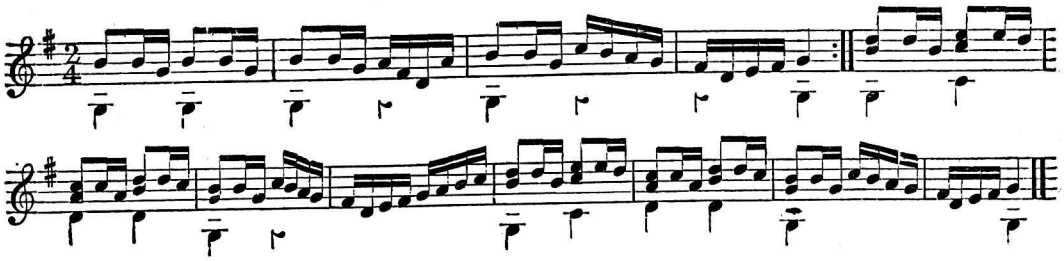
Dandy Broadway Swell.

Old Jack (Walk round).

Bristol Hornpipe.

The Four-in-hand Breakdown.

Fairy Dance Jig.



I Seen Her at the Window.

Coon Hunt.

Broadway Jig.

Alleghany Breakdown.

Walk Round.

Main Hornpipe.

Chimes.

Sand Dance.

Blue Bells of Scotland.

Yankee Doodle.

Sambo's Pic Nic.

Dixie's Land.

Railway Overture.

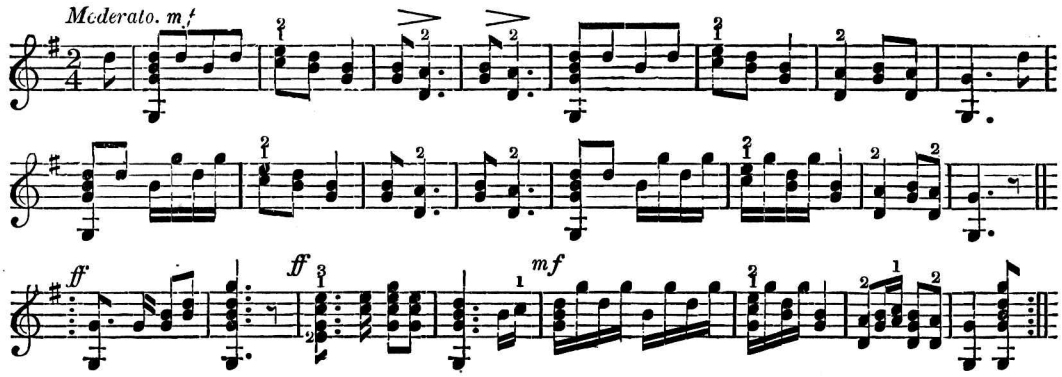
Sich a Gittin' up Stairs.

Rosin the Beau.

So Early in the Morning.

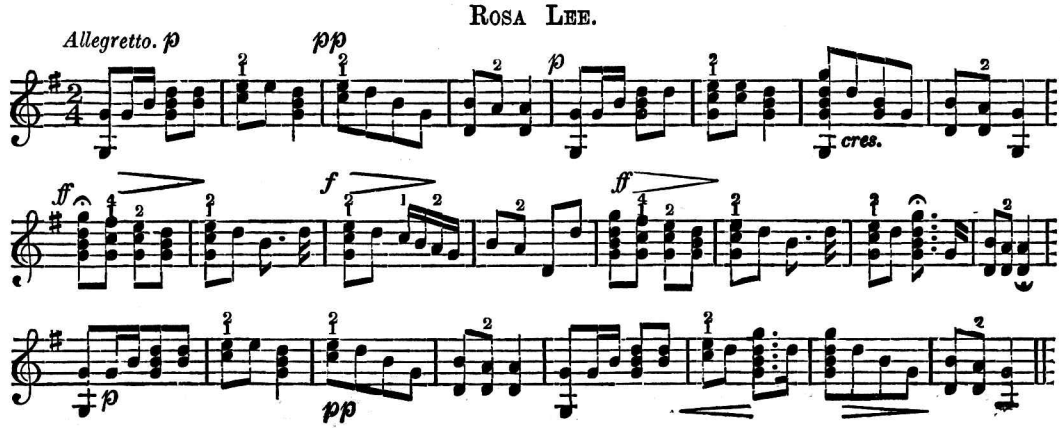
Coal Black Rose.

Camptown Races.



Uncle Ned.

Rosa Lee.



Susannah don't You Cry.

OF THE SLUR.

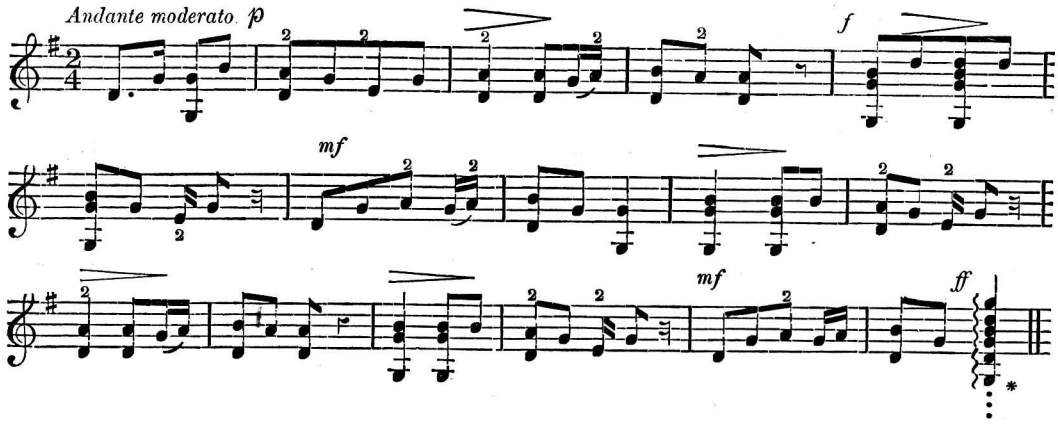
Two or more notes, over or under which the slur (⁀) is placed, if made on the same string, in descending are played as follows,—The first note is to be struck as usual by the right hand, and the second made by pulling the string with that finger of the left hand with which the first note is stopped, &c.:—

Buffalo Gals.

De Old Jawbone.

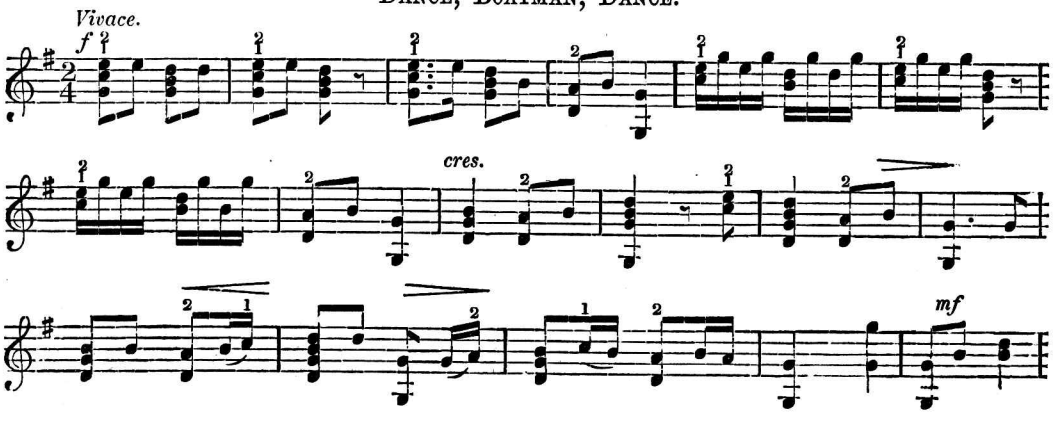
Two or more notes marked with a slur (⁀), if ascending, should be played as follows,—Strike the first note as usual with the right hand, then bring the finger used to stop the second note sharply down upon the string, making the sudden pressure produce the sound required; this must be done very carefully, otherwise the note will not be clear.

Old Tare River.



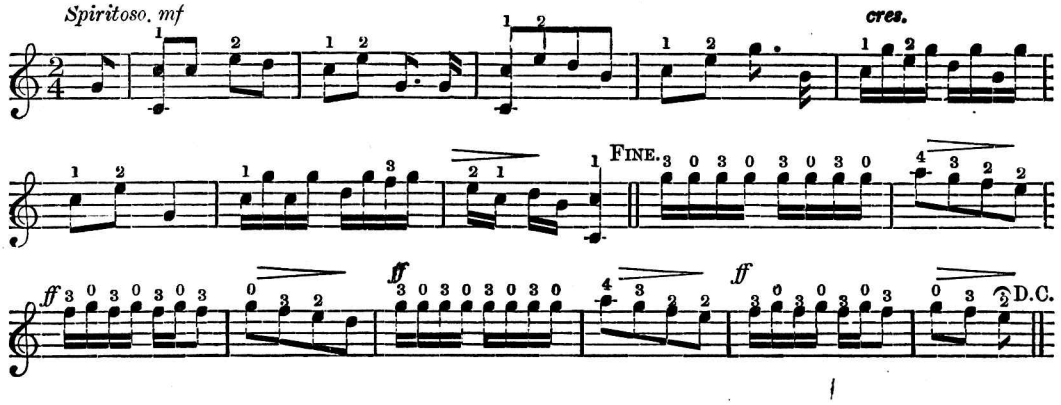
Whenever notes occur that are higher than G, the thumb string, the left hand must be brought further down the finger-board towards the hoop. Generally speaking the first string is the only one used in this manner.

Dance, Boatman, Dance.



* This chord is to be played by drawing the third finger across the strings, commencing with the first.

Philadelphia Gals.

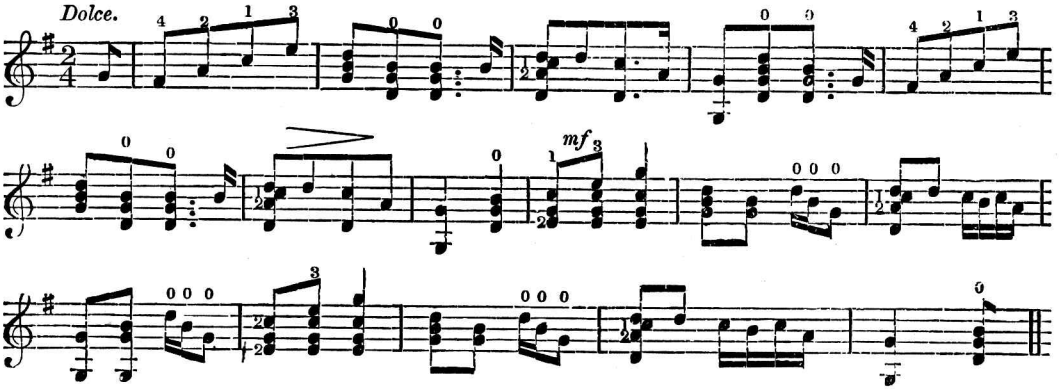


My Skiff is by the Shore.

* These slurs to be played by shifting the fourth finger along the string.

Clar de Kitchen.

In Carolina I was Born.



The notes and chords marked (0), are termed harmonics, and are made by pressing a finger of the left hand very lightly on the string at an equal distance from the bridge and nut. The finger must be extended so as to come down on the strings at right angles with them, and parallel with the fingerboard, and must be raised from the strings at the time they are struck.

We will now introduce to the pupil's notice, a style of playing which is at present in vogue in America; but as the author does not consider it the most pleasing style, it shall occupy but little space.

To play in this manner the right hand must be held as follows,—The thumb should be extended, and should rest on the thumb string; the fingers should be held closely together, with the first finger (the only finger used) projecting a little beyond the others. The fingers must be firm, yet elastic, and bent so that the first finger may point to the tip of the thumb.

The wrist must be held loose and supple, ready to move, and exactly over the bridge, the arm as still as possible.

The thumb string is invariably struck by the thumb, the other strings by the first finger-nail or thumb, as occasion may require. When using the thumb the first finger-nail should rest on the first string, when playing with the finger, the thumb should rest on the thumb string. To strike the first string, the first finger-nail (the back

of the finger-nail, rather on the side next the second finger) should be brought down obliquely on to it, and then allowed to slide off, and rest on the instrument. In striking any other string, the nail should rest on the next below.

In the following lessons all notes marked with a double stem ( ) are struck with the thumb. All notes marked ( ) are to be pulled by a finger of the left hand. All notes marked ( ) are to be pulled by the first finger of the right hand.

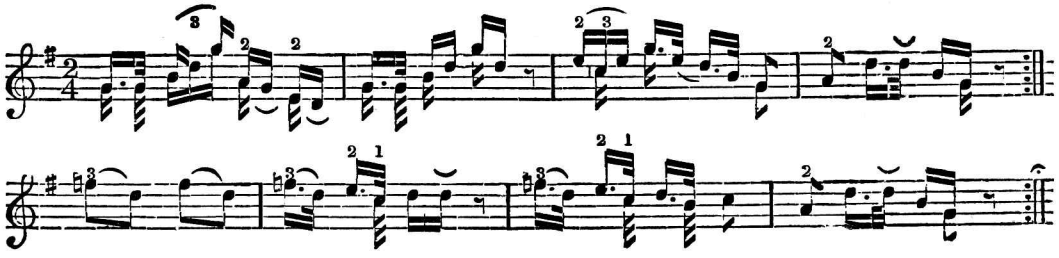
All the rest are to be played as above described, unless slurred (See pages 15 and 16).

CARNEY JIG.

INGIN RUBBER OVERCOAT.

THE CONGO PRINCE JIG.

PITCH BURGUNDY PLAISTER.



Sebastopol Breakdown.

Power of Music, as performed by Tom Briggs.

Carnival of Venice.

*The Dutchman's Leetle Dog.

Music by Sep. Winner.

Allegretto. Symphony ad lib.
Banjo or Guitar.
Fine.
Voice.
1. Oh vhere, oh vhere ish mein lee-tel tog gone? Oh vhere, oh vhere can he pe? . . . His
ears cut short, ant his dail cut long, Oh vhere, oh vhere ish he? . . . I
loaves mein la-ger, 'tish fe-ry goot peer, Oh vhere, oh vhere can he pe? . . . Put
mit no money, I cannot trink peer, Ach vhere, ach vhere ish he? . . .
Terminate with Symphony.

2. Across the ocean in Garmanie,
Oh vhere, oh vhere can he pe?
Der Deutcher tog ish der pest companie,
Oh vhere, oh vhere can he pe?
Ein sasage ish goot polonge of coarse,
Oh vhere, oh vhere can he pe?
Day makes um mit tog und dey makes um mit horse,
I guess day makes um mit he.
Chorus.—Oh vhere, &c.

3. Mein tog he growl ven he schmel ein rat,
He very moosh friskey him tail,
He schawllow der mouse und boltesh der cat,
If plack he make him turn bale;
He very font of Buss, she stick to him rip,
Oh vhere, oh vhere can he pe?
Mein nice leetle tog I likes him so mosh,
Him takes olt tom in his tea.
Chorus.—Oh vhere, &c.

4. Oh vhere, oh vhere is mein leetle tog gone?
I cry as I valk my rount,
I'm font of big vry an eel or meat by,
Zo valk vhere der by shobs apount;
Oh vhere, oh vhere ish dat nice leetle tog?
Ach, can I have eat him ere now?
Dat lasht muddon by mein schtomack took in
Vas made p'raps of boor pow-vow.
Chorus.—Oh vhere, &c.

* Should be Deutch—not Dutch—since Dutch designates a native of Holland, and not a German. (One of the popular fallacies.)

Hark! I Hear an Angel Sing.

Voice.
Banjo or Guitar.
rall.
Hark! I hear an an-gel sing,
An-gels now are on the wing, And their voi-ces sing-ing clear,
Tell us that the spring is near; Dost thou hear them, gen-tle one? Dost thou
see the glo-ri-ous sun, Ris-ing higher in the sky, As each
day, as each day it passes by . . Hark! I hear an an-gel sing, An-gels now are on the
wing, And their voi-ces singing clear, Tell us that the spring is near.

2. Just beyond yon cliff of snow,
Silver rivers brightly flow,
Smiling woods and fields are seen
Mantled in a robe of green;
Birds and bees, and brook and flowers,
Tell us all of vernal hours;
There the birds are weaving lays,
For the happy spring-time days.
Chorus.—Just beyond, &c.

3. Look, oh! look, the southern sky
Mirrors flowers of every dye,
Children tripping o'er the plain,
Spring is coming back again;
Spring is coming, shouts of glee,
Singing birds on bush and tree,
And the bees with their merry hums,
For the spring-time comes.
Chorus.—Hark, I hear, &c.

Beautiful Dreamer.

S. Foster.

Moderato.
Voice
Banjo or Guitar.
rall. pp
rall. pp
Beau-ti-ful dream-er, wake un-to me, Star-light and dew-drops are waiting for
thee; Sounds of the rude world heard in the day, . . .
Lull'd by the moonlight, have all pass'd a-way. . . . Beau-ti-ful dream-er,
Queen of my song, . . List while I woo thee with soft me-lo-dy, . .
Gone are the cares of life's bu-sy throng, Beau-ti-ful dreamer, a-wake un-to
me, ... Beau-ti-ful dreamer, a-wake un-to me. . . . .

* Place the thumb of the left hand on the 6th string, 2nd fret.

† Play both 1st and 2nd strings.

2. Beautiful dreamer, out on the sea
Mermaids are chanting the wild lorelie,
Over the streamlet vapours are borne,
Waiting to fade at the bright coming morn.
Beautiful dreamer, beam on my heart,
E'en as the moon on streamlet and sea;
Then will all clouds of sorrow depart,
Beautiful dreamer, awake unto me,
Beautiful dreamer, awake unto me.

The Bay of Biscay.

Andantino.
Voice.
Banjo or Guitar.
1. Loud
roar'd the dreadful thun - der, The rain a de - luge show'rs, The clouds were rent a - sun - der By
lightning's vi - vid pow'rs, The night was drear and dark; Our poor de - lud - ed bark, Till next
day, there she lay, In the Bay of Bis - cay O!

2. Now dashed upon the billow
Our opening timbers creak,
Each fear'd a wart'ry pillow,
None stop the dreadful leak;
To cling to slipp'ry shrouds
Each breathless seaman tries,
As she lay
Till the day
In the bay of Biscay O!

3. At length the wish'd for morrow
Broke through the hazy sky,
Absorb'd in silent sorrow
Each heaved a bitter sigh;
The dismal wreck to view
Struck horror in the crew,
As she lay
On that day
In the Bay of Biscay O!

4. Her yielding timbers sever,
Her pitchy seams are rent,
When Heaven all bounteous ever,
Its boundless mercy sent;
A sail in sight appears,
We hail it with three cheers;
Now we sail
With the gale
From the Bay of Biscay O!

* The chord may be repeated as often as the player feels inclined, so that the time be attended to. All or any of the notes can be struck *ad lib.*

'Tis but a Little Faded Flower.

Andante semplice.
Voice.
Banjo or Guitar.
'Tis but a lit-tle fa-ded flow'r, But oh! how fond - ly
dear, 'Twill bring me back one gold - en hour, Through
ma - ny, through many a wea - ry year; I may not to the world im - part, The
se-cret, the se-cret of its power, But treasured in my in - most heart, I
keep my fa - ded flow'r, I keep my fa - ded flow'r.
'Tis but a lit - tle fa - ded flow'r, But oh! how fond - ly dear, 'Twill

2. Where is the heart that doth not keep,
Within its inmost core,
Some fond remembrance, hidden deep,
Of days that are no more?

Who hath not saved some trifling thing,
More prized than jewels rare?
A faded flower, a broken ring,
A tress of golden hair?
Chorus.—'Tis but, &c.

The Harp that Once Through Tara's Halls

Symphony. Larghetto.
Air "Gramachree."
Banjo or Guitar.
1 The harp that once through Ta - ra's halls The soul of mu - sic shed, Now
hangs as mute on Ta - ra's walls, As if that soul were fled; So
sleeps the pride of for - mer days, So glo - ry's thrill is o'er, And
Repeat Symphony.
hearts that once beat high for praise, Now feel that pride no more.

2. No more to chiefs and ladies bright
The harp of Tara swells;
The chord alone that breaks at night,
Its tale of ruin tells;

Thus freedom now so seldom wakes,
The only throb she gives,
Is when some heart indignant breaks
To show that still she lives.

Believe Me if All Those Endearing Young Charms.

Andante larghetto.
Voice.
Banjo or Guitar.
1. Be-lieve me if all those endearing young charms, Which I gaze on so fond-ly to - day, Were to
change by to-morrow and fleet in my arms, Like fai-ry gifts fad-ing a - way, . . . Thou wouldst
still be a-dor'd as this moment thou art, Let thy love - liness fade as it will, . . . And a -
- round the dear ru-in each wish of my heart Would en-twine it-self ver-dant-ly still. . .

2. It is not while beauty and youth are thine own,
And thy charms unprofan'd by a tear,
That the fervour and faith of a soul can be known,
To which time will but make thee more dear.
No, the heart that has truly lov'd never forgets,
But as truly loves on to the last,
As the sunflower turns on her God when he sets
The same look which she turn'd when he rose.

* Place the thumb of the left hand on the second fret of the 6th string.

† Place the finger right across the second fret over all the strings.

Home, Sweet Home

Andante larghetto.
Voice.
Banjo or Guitar.
1. Mid plea - sures and pa - la-ces
though we may roam, Be it e - ver so hum - ble there's no place like
home. A charm from the skies seems to hal - low us there, Which
espress.
sought through this world is ne'er met with else - where. Home, home,
largo.
sweet, sweet home, There's no place like home, There's no place like home.

2. An exile from home, splendour dazzles in vain,
Oh ! give me my lowly thatched cottage again ;
The birds singing gaily, that came at my call,
Give me them with the peace of mind dearer than all.
Chorus.—Home, sweet home, &c.

* See diagrams for chords in this key.

† Place the first finger of the left hand right across the six strings of the banjo on the second fret, and play the 6th, 3rd, and 2nd strings.

‡ Place the first finger across the six strings on the 4th fret, and play the 6th, 4th, 3rd, and 2nd strings

Cruiskeen Lawn.

Voice
Banjo or Guitar.
1. Let the far-mer praise his ground, As the
huntsman doth his hounds, And the shep-herd his sweet-scented lawn, But I, more blest than they, Spend each
hap-py night and day With my smil-ing lit - tle cruis-keen lawn, lawn, lawn, Oh! my smil-ing lit - tle cruis - keen
lawn. Slan-tha gal ma - vour - neen, Au gus gra-ma coo - lin, Gramachree ma cruis - keen lawn, lawn,
lawn, Oh! Gramachree ma cruis - keen lawn.

2. Immortal and divine,
Great Bacchus, god of wine,
Create me by adoption thy son;
In hopes that you'll comply,
That my glass shall ne'er run dry,
Nor my smiling little cruiskeen lawn, lawn, lawn.
Chorus.—Slantha, &c.

3. And when grim death appears,
After few but happy years,
And tells me my glass it is run:
I'll say, begone, you slave,
For great Bacchus gives us leave
To drink another cruiskeen lawn, lawn, lawn.
Chorus.—Slantha, &c.

4. Then fill your glasses high,
Let's not pant with lips a-dry,
Though the lark now proclaims it is dawn;
And since we can't remain,
May we shortly meet again,
To fill another cruiskeen lawn, lawn, lawn.
Chorus.—Slantha, &c.

Belle Mahone.

T. H. Monaughton.

Voice.
Banjo or Guitar.
1. Soon be - yond the har - bour bar Shall my bark be
sail - ing far, O'er the world I wan - der lone, Sweet Belle Ma -
- hone. . . . . O'er thy grave I weep good-bye, Hear, oh hear my
For Chorus repeat last eight bars.
lone - ly cry, Oh! with - out thee what am I, Sweet Belle Ma - hone.

2. Lonely like a withered tree,
What is all the world to me?
Life and light were all in thee,
Sweet Belle Mahone.
Daisies pale are growing o'er
All my heart can e'er adore,
Shall I never meet thee more?
Sweet Belle Mahone.
Chorus ad lib.

3. Calmly, sweetly slumber on,
Only one I call my own,
While in tears I wander lone,
Sweet Belle Mahone.
Faded now seems everything,
But when comes eternal spring,
With thee I'll be wandering,
Sweet Belle Mahone.
Chorus ad lib.

* Press the three fingers of the left hand over the 2nd, 3rd, and 4th strings on the 3rd fret.

† Place the first finger of the left hand over all the six strings, and play the 2nd, 3rd, 4th, and 6th strings.

‡ Place the first finger of the left hand on the 3rd string, 3rd fret, for B♭, and then place the third finger of the left hand on the 4th string, 5th fret for G and so play the two notes.

Rule Britannia.

Arranged by G. Luigi.

Voice.
Banjo or Guitar.
1. When Bri - tain first, . . at heav'n's command, A -
- rose . . . . . from out the a - zure main, A - rose, a - rose from out the
a - zure main, This was the char - ter, the char - ter of the land, And
guar - dian an - gels sang this strain: Rule, Bri - tan - nia, Bri -
Repeat last four bars for chorus.
- tan - nia rules the waves, Bri - tons ne - - ver will be slaves.

2. The nations not so blest as thee
Must in their turn to tyrants fall,
While thou shalt flourish great and free,
The dread and envy of them all.
Chorus.—Rule, &c.

3. Still more majestic shalt thou rise,
More dreadful from each foreign stroke,
As the loud blast that tears the skies
Serves but to root thy native oak.
Chorus.—Rule, &c.

4. The haughty tyrants ne'er shall tame,
All their attempts to bend thee down
Will but arouse thy gen'rous flame,
To work their woe and thy renown.
Chorus.—Rule, &c.

5. To thee belongs the rural reign,
Thy cities shall with commerce shine,
All thine shall be the subject main,
And ev'ry shore it circles thine.
Chorus.—Rule, &c.

6. The muses still with freedom found
Shall to thy happy courts repair;
Blest isle! with matchless beauty crown'd,
And manly hearts to guard the fair.
Chorus.—Rule, &c.

* Take this G on the 1st string, 5th fret.

The Red, White, and Blue.

Arranged by G. Luigi.

Voice.
Banjo or Guitar.
1. O Bri-tannia, the pride of the
o - cean, The home of the brave and the free, . . . The shrine of the sai - lor's de -
- vo - tion, No land can compare un - to thee; Thy mandates make he - roes as -
- sem - ble, With vic - to-ry's lau-rels in view; Thy banners make ty-ran - ny
tremble, When borne by the red, white, and blue. When borne by the red, white, and
blue, When borne by the red, white, and blue, Thy banners make ty - ran - ny

2. When war hurl'd its wide desolation,
And threaten'd our land to deform,
The ark thou of freedom's foundation,
Britannia rode safe through the storm.
With her garlands of victory round her,
When so nobly she bore her brave crew,
With her flag floating proudly before her,
The boast of the red, white, and blue.

3. The wine-cup, the wine-cup bring hither,
And fill, fill it true to the brim,
May the wreath Nelson won never wither,
Nor the star of his glory grow dim.
May the service united ne'er sever,
And both to their colours prove true;
The army and navy for ever,
Three cheers for the red, white, and blue.

God Save the Queen.

Voice.
Banjo or Guitar.
1. God save our
Repeat in chorus ff.
gra - cious Queen, Long live our no - ble Queen, God save the Queen.
Send her vic - to - ri - ous, Hap - py and glo - ri - ous,
Repeat in chorus.
1st time.
2nd time.
Long to reign o - ver us, God save the Queen. Queen.

2. O Lord our God arise,
Scatter her enemies,
And make them fall;
Confound their politics,
Frustrate their knavish tricks,
On her our hearts we fix,
God save us all.

3. The choicest gifts in store
On her be pleased to pour,
Long may she reign.
May she defend our laws,
And ever give us cause
To sing with heart and voice,
God save the Queen!

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